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CONNECTED WITH THE ART.

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ADMITTING that the love of change is an inherent quality of our nature—admitting that the progression of improvement is the laudable characteristic of our times—admitting the full extent of wisdom, and utility, and seductive inducement, which can be ascribed to the one and the other; still, we believe, the most inveterate hunter after novelty, and the most implacable thirster for reform; the giddiest searcher after variety; the wildest radical; and the most sedate contriver of schemes and improvements; each and all are, more or less, conservatives at heart, and would regret to have their fire-sides superseded by patent generators of caloric, or their comfortable elbow chairs stowed away in the lumber-room, to give place to ottoman squabs, or Persian carpet inducements to recumbency—still less would they choose to turn their accustomed ambling hobbies adrift, and pursue their perpetual journey at the wearisome speed of steam locomotion. Men are truly said to be creatures of habit, and the antidote of the many fooleries and blind mistakes that the every day increasing infirmity leads us to commit, is to be found in the universal relish for old friends, customs, and associations; in the pure feeling which attaches us to men and things for themselves alone, and which teaches us to value the present for the sake of the past—these are matters of the heart, and springing from the heart; and, to our thinking, are far more valuable to human nature than all the wisdom of the schools, and politics of the world put together.

We have had the fortune to witness the return of nations to their ancient regime, and government, and dynasty; and we well remember the enthusiasm, the extravagance, the delirium of joy, participated by whole populations on the occasion—we wondered, and were half inclined to sneer at the spec-

tacle, for we were then green and graceless, our experience was but of yesterday, and our habit was but to imitate or laugh at the habits of others—years have made us less wickedly merry, if they have not made us wiser or better, and we can now readily account for the exultation of the ancient patriot at the return of the old state of things, and the boundless joy of the youngster at the hopeful prospect of realizing the storied olden times.

Of a kindred sentiment, was the feeling evinced by the play-going world, on Saturday evening last; when the doors of Covent Garden Theatre joyously opened, with the welcome of their ancient host to a public, three generations of whom have been charmed, and delighted, and instructed, by the ruling talents and fine taste of a gifted family—fathers, mothers, children, uncles, and aunts, during a period of sixty years, and through all the changes and vicissitudes that those years have brought with them. In the return of Mr. Charles Kemble to his hereditary function in this theatre, we may epitomize the noisier restorations of more ultramighty, but less mentally influential personages—he has been a wanderer far away from his home; the foreigner, the commonwealth, the adventurer, and the public-spirited enterpriser for the good old cause, have been there in his absence—he returns with his grey hairs and his honours, to profit by all that is past in his ten years' interregnum, and to mingle with the good that has resulted, the rich seeds of his riper judgment, and the perfected handicraft of his remoter experience. The old employées of the establishment breathe thanksgivings and benedictions—the old Shaksperian drop-scene reads its silent homily of gratitude and gratulation—the habitual denizens of boxes, pit, and gallery, hurl up their caps—the four columnar yeoman-guard of the portico doff their London-smoke roquelaures, and appear in holiday uniform—the clean win-

dow eyes of the building look out upon the streets with a brighter and prouder instinct of matters within—and the airs and echoes of the entire neighbourhood, yea, the voice of the paving stones, as the carriages come rattling over them, seem to chorus the old triumphant cavalier song, "The King has got his own again."

What an exhilarating jostle did we encounter at the gate of the well-remembered temple! what a recognizable interchange of familiarity between elbows and shoulders, and smiling well-remembered faces of unknown persons! with what renovated elasticity did we mount the broad stone stairs, pausing at their summit to cross ourselves, and do homage, as in reverence bound, at the shrine of the poetical Saint of the Fane! How commodious and home-like seemed the boxes and their furniture! how native-air-like was the atmosphere, full of a light that illumined, not only the present, but the past! how nimbly thronged the sedate thinkers to their accustomed benches in the pit, how satisfied looked the thousand remembered faces in the boxes, and how joy-inspired laughed their godships in their conventional altitude! The tuning up of a stray fiddle or two, (ancient inmates of the orchestre we will be sworn, anxious to have the earliest voice in the renovated state of things,) awakened reminiscences of the "first and second music" of our early days; and oh! what a flood of associations and recollections came rolling over our thoughts, and fancies, and feelings—of Shield, and Attwood, and Davy, and Reeve, and Whittaker, and Bishop, and Weber—of Billington, and Mountain, and Martyr, and Storace, and Dickons, and Bolton, and Stephens, and M. Tree, and Paton—of Incedon, Braham, Bellamy, Hill, Sapio, Sinclair—of Ware, Ely, Condell, Parke, Birch, Hopkins, Mackintosh, the Lefflers, Ryalls, Woodcock, (of white-headed and rosy-faced memory,) Simcock, and the merry veteran Goodwin—in

addition to these came the printed records never to be effaced, of the Siddons, the Kemble, the Cooke, the O'Neile, the Jordan, (for here we last heard the precious metal tones of her voice,) the Fanny Kemble, the Liston, Fawcett, Munden, Lewis, Emery, Mathews, Irish Johnstone, Blanchard, Mrs. Davenport, Grimaldi, Farley, Mrs. Gibbs, Farren, and Young!—it was a kaleidoscope of art, and beauty, and merit, and sweet memories—a jubilee of the living and the dead!

Soberly speaking, for we feel we have been led away beyond the scope of the young, and perhaps, the toleration of the ancient reader—soberly speaking, then, the resumption of the management of this splendid establishment by its hereditary and deeply interested proprietors, presents a hopeful augury for the children of art, in every branch connected with the theatre; and especially in that which by the last success of the Kemble family, may be naturally expected to have become dear and estimable to Mr. Charles Kemble and his colleagues. Unluckily for music and her admirers, we are too soon to lose the first prima donna that our national stage has produced; but we may fairly expect that the arrangements made for concluding her bright though brief career, will conduce to the continuance of opera as the staple of the theatre; while the skill and fine taste of the restored manager—now justly to be considered “a classic in his vocation”—will doubtless afford a finishing burnish to works of this nature, which the indifference of others to the subject has led them to consider without the pale of their attention—and hence, the imperfection, and loose getting-up which have kept English operatic performances, and all concerned in them, so long in the shadows of mediocrity.

The public well know and remember the long-tried spirit and energy of Mr. C. Kemble—it is to be hoped they will meet and second his endeavours, to renovate the mutual pleasure and profit of the bygone time—for ourselves, we most sincerely join in a very general wish and prayer for his health and happiness, assured that they will be prolonged and enhanced by the ardent struggle he has recommenced—and invoking for that struggle all glory and success, we devoutly say—Amen!

C.

THE THREE GREAT SCHOOLS OF MUSIC.

From the French of M. Choron.

ALTHOUGH all the European nations to whom our system of music is common have each a taste, habits, and principles, peculiar to themselves, and that in this sense each have a particular school, nevertheless we can only, relatively to the art in general, consider those really to possess one, who have sensibly contributed to the progress of the art, either by proposing principles or methods universally adopted, or by producing compositions universally regarded as classical. In this sense there are, in fact, in Europe but three schools: the Italian school, the German school, the French school, and their dependencies; and we ought here to declare that we circumscribe the territory of each school to the countries where the language is spoken, from which each derives its denomination.

THE SCHOOL OF ITALY.

According to P. Martini, there are in Italy five grand schools, which are divided into a great number of private schools, that is to say:—1st. The Roman school, which comprehends those of Palestrina, of J. M. and J. Bern Nanini, of O. Benevoli, and of F. Foggia. 2d. The school of Venice, divided into those of Adrian Willaert, of Zarlino, of Lotti, of Gasparini, and his pupil, B. Marcello. 3d. That of Naples, which has, for its principal masters, Rocio, Rodio, D. C. Gesualdo, Prince of Venouse, Leonardo Leo, and Francisco Durante. 4th. The school of Lombardy, which comprehends those of P. Constant Porta, of Cl. Monteverde, both of Cremona; of P. Pontio Parmigiano, of O'Vecchi, of Modena. 5th, and last That of Bologna, the masters of which are And. Rota, D. Cir. Gacobbi, Giov. P. Colonna, and Ant. Perti—to whom must be added Sarti, and the P. Martini himself. This learned historian of music does not name that of Florence, mentioned by different writers doubtless because those who have rendered it illustrious by the invention of recitative were simply amateurs, and that the learned men she has since produced are chiefly the scholars of those of Rome or Bologna.

However this may be, these schools are generally considered as belonging to three regions: upper, middle, and lower Italy. The first contains the school of Venice and of Lombardy; the second, those of Rome and Bologna; the third, that of Naples.

The principal features that distinguish the scholars of Italy are a strict feeling and a profound knowledge of the essential and constituted principles of the art, united to grace and expression, but independently of these general traits, each school possesses qualities peculiar to itself. That of Lower Italy—chiefly vivacity and truth of expres-

sion; those of Middle Italy—science, purity of design, and grandeur of execution; those of Upper Italy—energy and strength of colouring.

In all ages there have been schools in Italy, but they have not always maintained the same celebrity; on this respect there have been several variations. We have perceived, that from the time of St. Gregory and Guy d'Arezzo, Italy was the source of music; but it appears that the dreadful wars during the middle century, of which Italy was the theatre, destroyed the arts in that country, and principally music. Also that from the thirteenth century to the sixteenth, the most important advances are owing to the French, or to the natives of Flanders. These last people chiefly deserve particular attention, as they formed, during the end of the fifteenth and the commencement of the sixteenth century, a school, which the wars at the conclusion of that century destroyed, but which has been the source of all those now subsisting in Europe. The French were the first who, on account of their proximity and habitual relation, participated in the impulse they had given. At this period the chapels of the pope and the princes of Italy were filled with singers from Flanders and Picardy. Throughout Italy, and even at Rome, the music of Flemish and French composers was performed; professors of these countries were much demanded in Naples and Milan; and there existed at that period so great a uniformity between all the nations of Europe, that they appeared to form but one school. The Italians followed the same doctrine, and it should seem with little advantage, since we do not find a single composition by them at this time, whilst there existed a considerable quantity by Flemish, French, and German composers. But towards the middle of the 16th century, the schools of Italy began to appear on the stage. The most ancient is that of Rome, which regards Palestrina as its chief, a pupil of Goudimel, under whom he went to France to study composition. Adrian Willaert, pupil of Josquin, and J. Mouton is the founder of that of Venice. C. Porta, his pupil, founded that of Lombardy; that of Naples, quite as ancient as the preceding, was celebrated in the sixteenth century under Gesualdo; but it dates its principal fame from Scarlatti; the school of Bologna is hardly more than an emanation from that of Rome. It results from examination of their works in each style, and it must be particularly remarked, that from their origin or their renovation these schools have shown a superiority, which in almost all the styles they have for ever assured to themselves.

First, with respect to the foundation of the system and the general principles, the Italians have always preceded every other nation. After having received from

the Flemish and French the old ecclesiastical counterpoint, they were the first to give to it the sentiment of modern sounds: they have in short determined and fixed these sounds; they have created the phrase and period of melody, they have created tonal harmony, they have even been so far before-hand on this point, that the chord formed by the second and leading note of the mixed mode has been long called the *Italian sixth*, because it has always been allowed that they were its inventors. They have perfected all the parts of counterpoint or musical design: fugue and intricate counterpoint owe their beauty to them. All the schools of Italy have simultaneously concurred in the progress; but in this particular point the schools of Rome and Naples claim the chief merit.

With regard to the different branches of the style of the church, from the plain chant as high as the most ornamented species, it is from Italy they derive their development. In fact, if we go through them successively, we shall perceive that in the style *a capella* plain chant itself originated with the Italians, that the best *faux-bourbons* are those which from time immemorial were used in the Sixtine chapel. In the counterpoint on plain chant, there are none better than those by P. Constanza Porta, of the school of Lombardy. The fugated style, by preserving the name of Palestrina, announces the master of the school which perfected it. The accompanied style also owes to Rome its finest models. As to the concerted style, although many beautiful works of this species have been produced by all the schools of Italy, yet, as it appertains more than any other to the dramatic style, it is in Naples chiefly that we must seek for specimens.

The style of the chamber is so far due to Italy in its principal kinds, that it appears exclusively to belong to it. It is in Italy alone that we find madrigals both simple and accompanied. In the first kind the Roman school bears away the palm; those of Venice and Lombardy possess the best works in the second. The Neapolitan has produced the most beautiful cantatas, by Scarlatti, Porpora, and Astorga. In the fugitive style, each country of Italy possesses *canzoni* of different kinds, which are replete with grace and sweetness.

The style of the theatre almost entirely belongs to Italy. Florence invented it: Naples perfected it, after having been essayed by all the other schools.

It is entirely agreed, that the Italians have perfected every species of vocal composition; but the fact has not received sufficient attention, that they have instructed the rest of Europe in instrumental composition; we are indebted to them for the first and finest specimens. They invented almost every species of single instru-

mental pieces, from the sonata to the concerto. In the music for the violin, Corelli, Tartini, and their scholars, have preceded the composers of all the other nations of Europe, and have served as their models. They have been equally so with regard to the harpsichord, from Frescobaldi to Clementi. All other single pieces have been constructed upon the compositions for those two instruments. In concerted pieces, the schools of Italy have furnished chef d'œuvres, including the quintett, which cannot be named without recollecting Boccherini. But to the symphony, properly so called, the Italians have no claim; they have no pretensions in this respect, and they merely remark, that with regard to concerted pieces, the symphony only differs from other pieces by effects united with forms and ideas, which are its essential objects, and of which no one pretends to dispute the superiority. It is thus that in painting they acknowledge themselves generally inferior in colouring to the Flemish artists, whom they surpass in all other respects.

In musical execution, the Italian school has long maintained a marked superiority over the rest of Europe. 1st. With respect to singing, it is impossible to enumerate the multitude of excellent singers, both male and female, Italy has produced; their superiority in this respect is derived from three causes, the two first of which are exclusively their own, the third is an effect of the two others, the climate, the organization of the inhabitants, and the excellence of the principles in which they are educated. I cannot here enter into details, but shall merely remark concerning the first of these causes, that Haydn observed, that the climate of Germany was injurious to the voice of Italian singers, and that he sent those belonging to the chapel of Prince Esterhazy to Italy, from time to time, to recruit the organ. 2nd. With regard to instruments, particularly relating to the violin and harpsichord, Corelli, Tartini, and Viotti, have instructed the rest of Europe in the use of the first; the school of Frescobaldi has produced the same effect upon the harpsichord, and that of Bezozzi upon the oboe. The Italians were the inventors of the harpsichord, the bassoon, the trombone, as well as several other instruments, and have taught the use of them.

I will conclude this article by some observations on the literature of the art, and its cultivation in Italy.

The preceding centuries had given birth to several works on the different branches of the art, which in many were highly estimable, although, as I have already remarked, they were constantly behind hand in the practice. I have named the principal. The eighteenth century has been less productive, and for the following reason: that in these latter times the progress of

the art has been still more rapid; that this progress has taken place in a species much less capable of being analysed and reduced to rules. Also the major part of the treatises on composition, &c. which have existed in Italy, are superannuated. But the conservatories of Italy possess fine collections of models, and the principles are there given by oral instruction, masters having acknowledged, that it is not by books but by successive lessons that capable artists are formed. Nevertheless, books are useful, but they are principally calculated for the benefit of masters who have already obtained, by oral instruction, that species of talent which cannot be acquired by any other means.

With relation to the cultivation of the art, it has always had the same end: 1st. That which concerns the execution. The Italians devote themselves much to singing, which is, in fact, the essential object. The number of amateurs and artists in this style is considerable; instrumental execution is much less cultivated, and notwithstanding the excellence of the principles, the greatest number of performers in this style do not surpass mediocrity. Instruments in Italy are only considered as the means of accompaniment, and the parts being always extremely clear, the instrumentalists need not to be particularly skilful, in fact they are but little so, and it would perhaps be very difficult to get a symphony performed in Italy. I do not think that it has ever been attempted in Middle and Lower Italy. The number of composers in every style is immense. The most superficial have at least the merit of possessing a style, but there are many who are highly versed in every branch of composition. Musical theory is but little cultivated; erudition rather more so; but only by some instructed amateurs, the generality of artists being very ignorant of the subject.

It must also be avowed, that for the latter years of the last century, music has suffered in Italy a sensible decay, and that it is no longer what it was in the preceding centuries, if not in regard to number, at least with respect to the quality of the artists. There were formerly constantly to be found in Italy twelve singers of the first rank, such as the Farinelli, the Pacchierotti, the Guadagni, the Marchesi, and sixty or eighty singers of the second, such as the Mandini, &c. One also saw several masters of the first order, a great number of second-rate talents, and a multitude of subaltern composers, and the other species of musicians were in the same proportion. There would now be great difficulty in finding two singers of the first order, five or six of the second, and so on in composition, and the several branches of the art. What is the cause of this degradation? I believe it to be found in the universal preference shown to the

dramatic style, a style in which great success may be obtained with a very imperfect knowledge of the art, but we ought also to remark, that notwithstanding this sensible decay, we believe that Italy still retains her superiority over the other nations of Europe; which may be easily proved as well by the principles as by the number of artists, whose talents still do her honour. Besides this, the school is always excellent, although public instruction is feeble, and there are yet to be found a great number of learned masters; all the models left by preceding generations are still to be seen there; in one word, those who know how to study, may find in Italy the best instruction.

MUSICAL INTELLIGENCE.

Metropolitan.

MR. J. BENNETT'S LECTURE.

This favourite vocalist gave an inaugural lecture on his new system of part and sight singing, in the Theatre of the Westminster Literary Institution, on Thursday evening last. Mr. Bennett's plan appears to be the result of deep thinking, experience, and knowledge of his art, and is designed to lead the student into those more intricate branches of vocal practice which the method so successfully practised by Mr. Hullah does not attempt. We shall endeavour to make ourselves better acquainted with Mr. Bennett's project and mode of achieving it.

COVENT GARDEN THEATRE.

The opening of this long favourite home of the muses, on Saturday evening last, drew together a very numerous assemblage, considering the present vacuity of the metropolis, including almost all the eminent for rank and intellect which the Scottish mountains, the muirs, the Rhine, the sunny sea, and the green fields have left lingering in the paradise of pantiles and wood pavements. The performance of the evening was Norma, supported by the triumphant "cast" of last season, with the exception of Mr. Binge, *vice* Mr. Clement White, and M. Giubelei, in the part of Oroveso. This latter gentleman's fine voice and excellent schooling, gave a very perfect rendering of the music, and his action was all that could be desired. Miss Adelaide Kemble was greeted with a most hearty and unanimous welcome on her entrée, and went through the arduous part of Norma with matchless ability and effect, though it was evident that her late indisposition was scarcely enough overcome to warrant her assumption of the difficult undertaking. Miss Rainforth was received in a manner due to her daily increasing merits, and proving the just appreciation of her ad-

mirers, who comprise nearly all the musical public; she performed the part of Adelgisa in her usual sensible and artist-like manner. Mr. Harrison's Pollio was a little more animated and human than is his wont; and possessed at least one recommendation to his audience, in the distinct articulation which rendered every word of his part intelligible to the remotest listener.

"God save the Queen" was sung at the conclusion of the opera, by the assembled company; and a new comedy, by Mr. Douglas Jerrold, entitled Gertrude's Cherries, concluded the very satisfactory evening's entertainment. We did not sit out this latter portion of the programme, and as the inquest of the drama is not within our province, we will hazard no opinion of the piece or its performance.

CROSBY HALL.

This splendid specimen of ancient architecture, which was erected by Sir John Crosby, in the reign of Henry the Sixth, and where Richard the Third resided, has been restored, at an expense of about £4000, chiefly through the exertions of Miss Hackett, who, when the ground was advertised, about ten years ago, to be let on building leases, called upon several influential persons in the city, who formed themselves into a committee, entered into a subscription and accomplished their laudable object. On Thursday evening, the hall was publicly opened by a concert, under the management of the members of the "Crosby Hall Literary and Scientific Institution," and the direction of Mr. Carte, the flute-player, who engaged Miss Birch, Miss Dolby, Miss Lucombe, Mr. Hobbs, and Mr. John Parry, with several members of the London Professional Choral Society, to give effect to two beautiful madrigals, which were excellently sung and encored. The principal singers acquitted themselves with their wonted ability—solos, &c., were performed by Mr. Carte on the flute—Mr. Case on the concertina—Mr. Harper, jun., on the cornet—Messrs. Lindley, Lucas, and Howell, gave one of Corelli's trios capitally—Harper accompanied Miss Birch in "Let the bright seraphim"—and Lazarus "Gratias agimus tibi" by Miss Lucombe—Lindley accompanied Mr. Hobbs in "O! Liberty"—and a very efficient, although select, band, led by Mr. Dando, and conducted by Mr. Westrop, played the first movement of Beethoven's symphony in C, and the overture to William Tell, with great spirit and effect. The hall was crowded by a highly respectable audience, who testified their gratification by frequently applauding the performances in the most hearty manner. Let us hope the committee will *encore* the concert repeatedly.

Provincial.

NORWICH FESTIVAL.

SEPT. 12.—Norwich is all bustle and business—the antiquated houses seem inveterately resolute to be hospitable and enjoyant, despite their age and infirmities—musicians and their instruments have been all the morning jostling each other, and everybody else in the one universal desire to thread the narrow approaches to the hall, and be in time for rehearsal—carriages of every cut and fashion in the coach-maker's repertory, and laden with the lovely and the curious, have been rattling over the pebbly pavement, and waking the echoes of the place, throughout the afternoon, impelled by the universal one hope of enjoying the pleasures of the week—lodging-rooms rejoice in a plenitude of snow-white dimity curtains, turkeys grow wan in the gills with apprehension of their destinies—Norfolk dumplings are at a premium—bifins are looking up—and "The Festival" is intelligibly uttered in an eloquence surpassing words by every thing and person in the happy old city.

The performances at this celebration have a peculiarity, differing from those of any other of the established musical festivals, inasmuch as there is no church going, and, consequently, no bickerings amongst clericals and sectarians—the Norwich Festival is purely a musical one, and its operations being entirely carried on in the Town Hall, every party, creed, and person, has an equal right to participation, and distinctions are merged in the general enjoyment.

St. Andrew's Hall (as it is commonly called) is a fine antique structure, of large dimensions, and, perhaps, the most entirely suitable for the purpose of any building in this country. It is the nave of the church, formerly belonging to the monastery of the black friars, was built A.D. 1415, in the reign of our fifth Harry, by the famous Sir Thomas Erpingham, and was given to the corporation at the period of the Reformation. At the west end is a fine-toned organ, possessing two octaves of pedals, the largest of the pipes measuring twenty-one feet eight inches in length, by two feet three diameter. The orchestra extends from wall to wall, and is admirably constructed. Two galleries along the side aisle are temporarily erected for the occasion, and suitably furnished—the patron's gallery crosses the east end, and the body of the hall is fitted with commodious seats—the whole being capable of accommodating a very large number of persons.

The beautiful gothic arches and fine old church windows give it an appropriate character for the sacred performances of the morning, while the blaze of gas-lights and the show of ladies usually present, render the evening spectacle singularly and surpassingly splendid.

The Norwich Festival had its origin in 1824—and is chiefly supported by an association of noblemen and gentlemen of the county, desirous of affording themselves and their neighbours a musical treat, not to be obtained in the metropolis. To this end, an apparatus is always kept in preparation—there is a choral society, numbering 250 members, in constant practice; and a committee of management is chosen at the conclusion of every festival, for the duty of preparing for the next—for the first performance, and at the subsequent triennial meetings, Mr. Professor Taylor has been entrusted with the selection of the music, the preparation of the same, and the appointment of the band; and the continued aim has been to revive or produce some eminent work of art at each celebration. The success of his arduous task is best exemplified by the records of the Norwich Festival, the profits that have resulted from it, the station it now occupies in public estimation, and in the testimony its band have received from Spohr.

Public attention seems to be very largely interested by the announcement put forth of the various novelty

and excellence prepared for the present meeting—the rehearsal of to-day, which has continued during six hours, offers the best prospect of the realization of every body's wish and every body's hope.

E. L.

* * To this we append a letter from an esteemed friend and correspondent, who, we think somewhat over modestly, desires us to withhold his name—it will be found sufficiently interesting, if but for the matter it discusses, and the taste and judgment of the writer, matured by a personal experience of all the great musical celebrations of the last half century, fully entitle his opinions and remarks to the credit and respects of our readers.

Norwich, September 13th, 1842.

DEAR SIR,—I have just attended the rehearsal of music to be performed in this city. St. Andrew's Hall is a most noble structure, and the effects of the orchestre surpass every thing I have heard since the festival at York in 1825. My object is to give you an outline of the new oratorio of Spohr—as far as a cursory hearing will permit me; and, as I write for the post, you must receive it as a hasty sketch. When I arrived they were rehearsing Samson, and, for the first time, I heard parts of that oratorio which, I believe, has scarcely ever been performed since the time of Handel. It now appears with an amended text by Professor Taylor, i.e. with partly new words, associating those of Milton and Handel's music with an improved effect. But to the new oratorio. The overture begins with some bewailing notes from the clarinet, bassoon, and oboe, accompanied with sobbing accents from the orchestre, denoting a sorrowful subject. Presently the trumpets take up the theme, accompanied with the rattle of the military drums, when a chorus of Jews opens the drama, in a dark key (if I guess right) of half a dozen flats, "God of our fathers, hear thy people;" at the words "we implore thee," the ophicleide and deep instruments impart great solemnity. A ponderous fugue ensues which dies away in pianissimo, and is lost in the low and vanishing notes of the double diapasons (the lowest notes of the organ—a modern introduction),—an effect our forefathers in England never heard. Some of the solos were omitted; but all the recitatives and choruses were performed. For the recitatives, there is not much novelty, and the songs which spring out of them have not, to my taste, sufficient melody. They partake too much of the *aria parlante*. We long for simplicity after ever-changing, long-drawn-out harmonies.

"The lion roused from slumber" is truly a terrific production. At the words, "Save our fallen race," the overpowering sounds diminish—which reminded me of the effect I had listened to at the sea-side but a few days previous;—the raging and passing away of a thunder storm. The double diapason and drums were as awful as the dying thunder. A fanciful piece follows, a Jewish mother watching over her sleeping child. Certainly this was pitched in too high a key. The loud note upon G above the lines was more likely to wake the babe than lull it to repose. The first green spot that cheers the eye is a beautiful duetto, "Judah the chosen nation," a subject treated with more simplicity,—in which the violoncellos have an eloquent accompaniment, that instrument of all others has the most touching effect in a large band. This is followed by a chorus of Persian soldiers, "Raise aloft the Persian banner." Here the author has persuaded himself to become more intelligible, and the movement may be described as smart and brilliant. I confess I relished the open strings in the key of D after so many flats—to me it was like a glass of hock at dinner. "Great queen of cities" reminded me of Handel and his plain common sense; after which the voices, without any instrument, exclaimed, "Raise aloft the Persian banner," and returned to their animating chorus. "Lord before thy foot-

stool bending," is a chorus of Jews, of a Hebrew character, and powerfully written.

In the terzetto the flute first makes its appearance. This instrument, the most impertinent of all, in the hands of Spohr, is so chastened that it had not courage to perk up its head until we had gone through half of the oratorio, and I hailed its silvery tones with delight.

Madame Caradori, in fine voice gave us a sweet song, "From home estranged," in which, as a solo instrument, the oboe makes its first appearance, and I was pleased. The chorus "Come down to the dust," paid me for the 150 miles I had travelled and all the fatigues of my journey. This is a noble composition. The author here gratified me by restraining himself within the bounds of a natural modulation, but his disposition is evidently to be always upon the move, he makes me fidgetty, but when he gives us a few plain notes in succession he is greatly to be admired. The second act pictures Belshazzar in his banquetting-hall with "Wine and goblets overflowing."

This chorus is in six-eight time. And contrasting with the sombre effects gone before is so sprightly as to set the feet of the auditory in motion. The next reminded me of passages in Beethoven's Fidelio. Here the trombones are neatly introduced to catch the *forzando* notes of the double basses. Their proper office being that of enforcing the effect. After this clever movement we return to the drink-strain, "Hasts, haste, to the Banquet."

The scene where the mysterious writing appears on the wall, gives fine scope to the imagination of the composer. The metioric effect is produced by darting passages from the piccolo and flute, in a series of semitones which would have depicted more forcibly this startling sight had they been played with greater velocity. When Belshazzar orders the soothsayer to appear before him and to account for the extraordinary appearance, the short interlude which introduces him to the Babylonish monarch is admirably conceived. Soon after the attack of the Persians is about to take place, the march which is heard at a distance, steals upon you with beautiful effect, but this should have commenced in treble pianissimo, and more gradually increased in sound as the army approached.

The Germans greatly excel the English in giving these striking degrees of sound which in this instance is intended to represent the retiring or approach of an army. The conductor very properly retraced this movement, and nearly accomplished the desired effect.

"Shout, aloud the conflict is ended," is a bold and energetic chorus of soldiers, followed by a delicious strain, by the Jews, "Lord thy arm hath been lifted up and Israel triumphs." Here we are not agitated so much with chromatic combination; we feel at ease, and the piety of the strain is enhanced by its simplicity.

The last chorus, "Give thanks to God," has all the colossal grandeur of Handel, and the mass of sound which burst forth from this vast assemblage of instruments and voices, in the finest music-hall in the world, produced emotions of the sublimest kind.

The libretto of this work, I understand, is written by Professor Taylor, to whom Spohr intrusted the direction of its first performance. It is certain the music is learned and difficult, both as to time and key, by the sudden camelion-like changes in the harmony. Mr. Taylor attended most minutely to every point, by constant repetition till the true effect was obtained, and it may safely be said, that the performance did high honour to all the parties engaged.

Yours, &c. &c.

* * We shall hope to furnish our readers with an equally graphic and satisfactory account of the entire performance in our next.

DUBLIN.

(From our own Correspondent.)

An operatic company, comprising the two Grisis, the two Lablaches, and Mario, with Costa as conductor, have commenced their campaign in this city. The audience enjoy a pleasure of which the visitants of her Majesty's Theatre were deprived during the late season, for Grisi was then absent, and despite the novelty and variety resulting from the introduction of other artistes, her genius was wanting to complete the illusion of the passing scene, and her former triumphs were remembered with a freshness of feeling not often to be found. The campaign opened with Bellini's *Puritani*. Although Madame Grisi was labouring under the effects of a cold, and the fatigue arising from a long and hasty journey, still there was the same exquisite grace of style—the same distinctness of intonation, and perfect facility of execution—the exquisite adaptation of the sound to the sense, and the charm arising from nice contrasts, as formerly. Her favorite polacca, "Son Vergine Vezzosa," was warmly encoored, as also the charming Quartett, "A te o cara." Lablache was glorious in the character of Lord Walter, and his unrivalled organ poured forth its wonderful tide of song with unvarying fulness. There was nothing of that heaviness which may often be traced in the bass voice, but each note leaped buoyantly into sound. With what touching sensibility did he execute the air in the second act, in which he discloses his griefs; and then contrast it with the manner in which he sung in the noisy, but attractive duet, "Suoni la tromba." His son took the other part, and rendered it with a spirit and energy which imparted its full effect to the composition. Mario charmed the house by the sensibility and tenderness of his style of singing. His voice is capable of conveying his feelings with admirable effect, and his falsetto is very clear. No one seems better suited in the course of events to occupy the place which the prince of tenors, Rubini, has left vacant by his retirement. His duet in the last act with Elvira was touching and impassioned, and every accent was significant, and conveyed a meaning that it required no universal language to interpret. Costa conducted with his wonted ability.

I regret to add that on the evening of Wednesday, when the second performance was to have taken place, poor Madame Grisi was so completely exhausted by the fatigues of her long journey, as to be unable to appear, and a concert was substituted for the opera of "Norma," to the infinite disappointment of a numerous audience; a third performance is announced for this evening, but there is scarcely any hope that an opera can be got through.

September 10, 1842.

C. B.

PRESTON—Sept. 9.

We are subsiding gradually from the ferment of the "Guild," into the accustomed busy monotony of the town; our music has gone off with great éclat, particularly the "Messiah," which was excellently performed on Wednesday, in the parish church, by a numerous and capital band, led by Mr. Hermann, assisted by Mr. Seymour, of Manchester. The chorus was under the direction of Mr. Holden, of Liverpool, and very effective it was in its way. The principals were Misses Birch, Stott, and Hawes, Messrs. Hobbs and H. Phillips.

BRECON—Sept. 12.

Two very charming concerts were given here last Wednesday and Friday, by those extraordinary wind-instrumentalists, Mr. Distin and sons, aided by the vocal abilities of Miss Louisa Patton, and the pianoforte accompaniment of Mrs. Distin. Of all the perambulant minstrels who bring sweet harmonies into provincial recesses, these are surely the most perfect and unique—they are of themselves a full orchestre, and richly do they merit the general applause and patronage which they receive.

MANCHESTER—Sept. 10.

The Choral Society gave a capital concert on Thursday evening, the programme consisted of the "Dettigen Te Deum," and a selection from the "Seasons," the whole of the choruses being executed in the most excellent and finished style. The principal parts were also very adequately sustained by the soloists of the society—particularly by Mr. Isherwood and Miss Graham—the latter of whom, in the charming air, "Here amid these calm recesses," most deservedly won the palm of the evening.

The first annual general meeting of the Hargreaves Choral Society, took place on the 31st ult., John Owen Esq. in the chair; when the reports of the treasurer and committee were unanimously adopted. It will be recollected that this institution owed its foundation, scarcely a year since, to the public spirited bequest of the late Mr. Hamer Hargreaves, who by Will directed that the whole of his extensive musical library, instruments, music desks, &c., together with the sum of One Thousand Pounds, should be devoted to the establishment for the cultivation of a correct musical taste in Manchester, and the performance of eminent choral works with their full appropriate accompaniments. It is gratifying to learn from the report, that the efforts of Mr. Hargreaves' executors and the committee have been entirely successful—the society at present numbers three hundred and sixty subscribing members, besides all the principal professors of the town; the six concerts given during the year have afforded the highest satisfaction, and stamped the character of the society on a very substantial basis; and the receipts have so far exceeded the expenditure as to leave a balance of £79. 17s. 7d., without trenching upon the original capital. Thanks were voted to the executors of Mr. Hargreaves, and to the several active officers of the society, particularly Mr. Charles Sever, the honorary secretary, to whose zeal and indefatigable exertions the society is very greatly indebted for its present prospering position.

SNENTON—Sept. 2.

An admirable selection of sacred music from the works of Handel, Haydn, Mozart, Himmel, &c., was performed here on Wednesday evening, in the parish church, on occasion of the opening of the organ, built by Buckingham, and purchased by subscription of the inhabitants. A very numerous and well appointed orchestra was ably led by Mr. H. Farmer, the violinist of Nottingham—several superb choruses were cleverly sung by an efficient choir—Miss Mathews, Mrs. Machin, Messrs. Baker, Marriott, and Scotney, sang a variety of solo and concerted pieces in very good style—Mr. White presided at the organ. The entire performance afforded the utmost satisfaction to a very large auditory, including most of the influential residents of the vicinity.

WEYMOUTH—Sept. 1.

A very effective performance was given at the Royal Hotel Assembly Rooms, on Monday last, and was extremely well attended. Miss Susan Hobbs was very successful in several favourite songs, particularly "Qui la voce," which was deservedly applauded. Mr. Smith and Mr. R. Linter performed a concertante duet for violin and pianoforte, in a very brilliant style; and the latter executed Thalberg's fantasia on the National Anthem with surprising dexterity and success. The concert gave universal satisfaction.

TUNBRIDGE WELLS—Sept. 12.

Mr. C. Winter, an amateur vocalist, gave a concert on Saturday morning, at the Sussex Hotel, which was well attended; the London professionals engaged were, Miss Dolby, Miss Lucombe, Mr. John Parry, Messrs. Blagrove, C. Blagrove, and Richardson. A variety of popular vocal pieces were well

sung, and numerous encores ensued, instance Miss Dolby in "I would I were a fairy," Miss Lucombe, in "Lo! here the gentle lark," and John Parry, in two of his mirth-moving ditties—A new one, written by Hood, called "The united family," told capitally.—Mr. Winter, who possesses a good tenor voice, sang Mehul's "Ere infancy's bud," and Handel's "Love in her eyes," with very good success—Blagrove and Richardson on their respective instruments, (violin and flute,) gathered golden opinions, and Charles Blagrove acquitted himself very well as conductor. Among the concerted pieces were, Goss' elegant glee, "There is beauty on the mountain," Mozart's trio, "Soave sia il vento," and the same composer's quartetto from the Requiem, "Benedictus," which was all but encored, and which bespoke much for the good taste of the company.

Miscellaneous.

LONDON AND PROVINCIAL CONCERTS.—A correspondent informs us that he has ascertained it to be Miss A. Kemble's determination to accept no more engagements to sing at concerts, either in London or the country, prior to her final retirement from public life. He also states that there has never been any intention on the part of Mrs. Butler (late Miss Fanny Kemble) to reappear at Covent Garden Theatre during the present season. Mr. and Mrs. Butler sail for America in the course of next month.

THE FALL OF BABYLON.—We have been favoured with a copy of the libretto of this oratorio, which appears to have been very carefully and adroitly put together, with a view to the production of important musical effects, many situations being evidently designed to display the skill of the composer in choral contrasts and combinations.

I PURITANI!—When Grisi, Mario, Lablache, &c. &c. &c. arrived in Edinburgh with a view of performing operas, and giving concerts; they were informed that nothing of the sort could take place during Her Majesty's sojourn in the city; so they posted and boated over to Belfast, and from thence proceeded to Dublin.

READING FESTIVAL.—Our readers will perceive by the advertisement in another column, that praiseworthy endeavours are in progress for presenting a substantial and brilliant entertainment to the music-lovers of Berkshire and the surrounding district. Great praise is due to Mr. Binfield for his public spirit; success, we trust, will crown his zealous enterprise.

NEWCASTLE FESTIVAL.—The announcement of this interesting enterprise teems with attraction of no ordinary description—there are to be three sacred performances, and three evening concerts, with a fancy dress ball on the Friday evening—a phalanx of talent is engaged for every department, and Sir George Smart is the commander-in-chief, so that the most triumphant results may be anticipated. In addition to the pieces announced, the following will form the principal features of the festival—Men-

delsohn's "St. Paul," Haydn's "Creation," Rossini's "Stabat Mater," with English words, adapted from the Liturgy, Beethoven's "Mount of Olives; Symphonies, Haydn, No. 8—Mozart, in E flat—and Beethoven, in C minor; Overtures, "Midsummer Night's Dream," "Fidelio," "Der Berggeist," "Zauberflöte," and "Eury-anthe," the Macbeth music, several madrigals, &c.

MR. H. PHILLIPS.—We are authorised to state that there is not the slightest foundation for the report that this gentleman has resigned his engagement at Drury Lane Theatre.

MR. WILSON.—After singing at the municipal banquet, given at Perth, in honour of her Majesty's visit, Mr. Wilson proceeded last week to his engagement at Taymouth Castle, there to participate the lilt and tilting, the pibroch, the claymore, the strathspey, the tullochgorum, the mountain dew, the finger-crunching highland grip, and other enlivening hospitalities of "the Loch and the Glen;" and to waken the blythe echoes of the venerable mountains with strains of their own treasured native song.

SUICIDE OF A MUSICAL PROFESSOR.—Mr. John Taylor, late of No. 60, William Street, Regent's Park, destroyed himself by taking laudanum on Saturday morning last. The deceased laboured under the delusion that he was the perpetual object of scandal, and is supposed to have committed the rash act through the influence of that impression. He was 62 years of age.

REGAL JACOBITISM.—During Her Majesty's recent visit to the Marquis of Breadalbane, a musical entertainment was given in the great hall of the castle, at which Mr. Wilson sang a selection of the most popular songs from his Scottish illustrations—and at the express command of the Queen, was called upon to sing two well-known Jacobite effusions, "Waes me for Prince Charlie," and "The Pibroch o' Dhonnill Dhu,"—the singing or listening to either of which, a hundred years ago, would have entitled the whole party to incarceration, suspicion, and attain. But Her Majesty also dons the Stuart tartan, and thus at once annihilates the feuds of a century and a half by her acknowledged birthright claim to Scottish allegiance.

List of New Publications.

VOCAL.

- Mrs. G. A. Beckett.—"Farewell dear Scenes."—Ballad. Chappell.
Mrs. G. A. Beckett.—"Wherefore maiden art thou straying."—Rondo.
Mrs. G. A. Beckett.—"Tis not the sparkling diadem."—Ballad. Chappell.
G. Linley.—"Kate O'Shane."—Ballad. Chappell.
Lady Dufferin.—"The Lament of the Irish Emigrant." Chappell.

M. M. Collins.—The Polish Patriot's Death Song.—Ewer and Co.

C. G. Rowe.—The Young Vocalists Cabinet.—containing easy Duets without accompaniments.—Ewer and Co.

F. Schubert.—Serenade—the English words by W. Bartholomew.—Ewer and Co.

O. Nicolai.—Duett for Soprano and Bass—The Siren, No. 8.—Ewer and Co.

"The Morning Star"—Cavatina—W. Fish.
Awake my Harp—Cantata—W. Fish.

INSTRUMENTAL.

A. Meves.—"Pro Peccatis et Cujus Animam." Chappell.

Parish Alvars.—Three Romances for the Harp, Op. 56.—Ewer and Co.

F. A. Kummer.—Scales for the Violoncello.—Ewer and Co.

J. W. Davison.—London Promenade Concerts, No. 47. Quadrilles from Rossini's "Stabat Mater."—Wessell and Stapleton.

B. R. Isaac.—Brilliant Vars. on a favourite theme from Adam's ballet "Giselle." Op. 2.—Wessell and Stapleton.

Notice to Correspondents.

Mr. Marsden.—Mr. Zeitter.—Mr. Fish.—their subscriptions are acknowledged with thanks.

F.—Norwich.—shall hear from us; all fair discussion in the Musical World is free.

Peto.—Reached us too late for insertion this week.

Subscriptions due at midsummer are requested to be forwarded to Mr. E. B. Taylor, "Musical World" Office, 3, Coventry Street, Haymarket, by post office order, payable at Charing Cross.

Subscribers are requested to give notice at the office of any irregularity in the delivery of their numbers; also, if it be their wish to discontinue the same, as it will be readily seen that till such wish has been communicated, they will be accountable for the usual amount of subscription.

Correspondents should forward all communications relating to the current number, on or before Tuesday afternoon.

X. Y. Z.—The "Gleanings" are very acceptable, and will be used on the first vacant occasion. The promised paper shall have due attention.

B.—Thanks for the contribution, which will be available anon.

Cheltenham.—We are exceedingly flattered by our correspondent's very kind note—we earnestly desire to cultivate good opinions, and feel that candour and honesty are the best titles to them.

Norwich.—We are thankful for the offer—but believe we shall not lack intelligence and full particulars.

Oscar.—We refer our correspondent to Mr. Wilson, who is far better informed on the subject, and nearer home.

An enemy to double dealing.—We are persuaded our correspondent will, on reflection, agree with us that vituperation can only injure a strong cause,—for this, we beg to decline his letter.

Works received for Review.

Impromptu for the Pianoforte—Richard Webster. A selection of Psalm Tunes adapted to the English organ with pedals, by Samuel S. Wesley. Serenade—F. Schubert. "When do Fairies visit earth"—ballad, W. Goodwin. "The brightness of Summer is o'er"—ballad, W. Goodwin. The Pansanger March—W. Goodwin. "Accept this gift"—Carlo Minasi. "Think of thee no more"—J. Caunter. "Dreams of a Persian Maiden"—John Barnett. "Petite Caprice"—Pianoforte—F. M. Best. "Part Music," Edited by John Hullah—No. 4, Class A. "When Jove from his Throne"—Song. G. H. Caunter. Les Nobles Voyageurs—Fantasia for the Pianoforte.—C. Czerny.

ADVERTISEMENTS.

MR. WILLY

Begs to announce to his Friends, Pupils, and Musical AMATEURS generally, that he will commence, in October next, a Series of MORNING AND EVENING PRACTICAL MEETINGS, at Mr. Hill's Music Warehouse, No. 28, Regent Street, two doors from Piccadilly.

The works of the following most admired Authors will form the principal part of the Selections for practice—Haydn, Mozart, Beethoven, Mendelssohn, Weber, Spohr, Romberg, Onslow, Fesca, Rossini, Auber, Lindpaintner, Marschner, W. S. Bennett, G. A. Macfarren, H. Westrop, J. H. Griesbach, Edward Perry. Including their Sinfonies, Overtures, Trios, Quartets, Quintets, &c.

The first Series will consist of SIX FORTNIGHTLY MEETINGS, commencing at Eight o'clock, and concluding at Eleven.

Mr. Willy will be happy to receive, as early as possible, the names of those gentlemen who may wish to subscribe. Further particulars may be obtained of Mr. Willy, at Mr. Hill's Music Warehouse, 28, Regent Street.

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With English and German words,

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This day is published, price £1. 10s.

THE FALL OF BABYLON;

An Oratorio, by LOUIS SPOHR, the English Version by EDWARD TAYLOR, Gresh. Prof. Music.

Also SEPARATE PIECES from the above Oratorio.

R. & J. E. TAYLOR, Red Lion Court, Fleet Street; and CRAMER & Co., Regent Street.

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TO CHORAL SOCIETIES.

Just published, the Chorus parts of ROSSINI'S "STABAT MATER," adapted to Paraphrases of Scripture, and of the Church of England Service, by Wm. Ball. Also, HADY'S SEASONS, (Professor Taylor's New Version), in separate Parts, Vocal and Instrumental.

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CLASSICAL MUSIC.

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3.—Haydn's Sonata, from Op. 71, in E flat

4.—G. F. Pinto's Sonata, from Op. 3, in A

5.—Clementi's Second Sonata, Op. 40, in B minor

6.—J. S. Bach's Sonata, No. 2 of the Suites Anglaises

7.—Woelfl's Introduction, Fugue and Sonata, Op. 25

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MUSICAL EDITOR.—A Gentleman,

qualified by study and extensive experience, respectfully offers his assistance to AMATEURS wishing to publish their compositions, and to PROFESSIONAL PERSONS, preparing works for the press, whose occupation in teaching or otherwise precludes the requisite attention to such onerous duties.

The Editor has devoted much time to the preparation of musical works, and to the careful conduct of them through the press; he, therefore, flatters himself that he will be found useful to parties who may feel disposed to avail themselves of his services. Terms moderate. Address post-paid to A. Z. Chappell's Music Warehouse, 50, New Bond Street.

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Monsr. de Glimmes from the Conservatoire, Brussels, will attend at No. 106, New Bond Street, on Tuesdays, Thursdays, and Saturdays, between the hours of 4 and 5 o'clock, to give the public an opportunity of hearing Mr. Pape's instruments, when the visits of amateurs will be esteemed an honour.

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TREGGAR AND LEWIS, 96, Cheapside, beg to call the attention of Country Brass Band Masters, and others, to their new list of prices, for the above useful and perfect instruments, being more than 25 per cent. cheaper than those of any other house.

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Do. 8 do. do.	1	10	0
Do. 10 do. do.	1	15	0
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Tips and Keys	5	5	0
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N.B.—Second-hand Instruments always on Sale.



THEATRE ROYAL COVENT GARDEN.

This Evening, Thursday September 14th, will be performed Bellini's Opera of **LA SONNAMBULA**. Amina, Miss A. Kemble; Count Rodolpho, Mr. Leffler; Elvino, Mr. W. Harrison; Alessio, Mr. G. Horncastle; Notary, Mr. A. Wigan; Lissa, Miss Poole; Theresa, Mrs. R. Hughes.

After which (Fifth Time) a New Comedy in two acts, (by Douglas Jerrold,) entitled **GERTRUDE'S CHERRIES**; or, **Waterloo in 1835**. The Scenery by Mr. Grieve, Mr. T. Grieve, and Mr. W. Grieve. Willoughby, Mr. Bartley; Vincent, Mr. Walter Lacy; Guilbert, Mr. Diddar; Jack Halcyon, Mr. Harley; Crossbone, Mr. Meadows; Alcibiades Blague, Mr. A. Wigan; Angelica, Miss Cooper; Mrs. Crossbone, Mrs. Humby; Gertrude, Mrs. Walter Lacy.

The New Play, (by the Author of the Provost of Bruges,) entitled **LOVE'S SACRIFICE**, will be repeated every Monday, Wednesday, and Friday.

The New Comedy (by Douglas Jerrold,) entitled **GERTRUDE'S CHERRIES**, will be acted every evening.

To-morrow, (3rd Time,) **LOVE'S SACRIFICE**, with **GERTRUDE'S CHERRIES**.

On Saturday, Mozart's Opera of **THE MARRIAGE OF FIGARO**. The Character of Susanna by Miss Adelaide Kemble; Count Almaviva, Mr. Giubilei; Cherubino, Miss Poole; Doctor Bartolo, Mr. J. Bland; Don Curzio, Mr. A. Wigan; Figaro, Mr. Leffler; Basilio, Mr. Binge; Antonio, Mr. G. Horncastle; the Countess, Miss Rainforth; Marcelina, Mrs. R. Hughes; Barbarina, Miss Lane. With (Seventh Time) the New Comedy of **GERTRUDE'S CHERRIES**.

On Monday, (4th Time,) **LOVE'S SACRIFICE**, with **GERTRUDE'S CHERRIES**.

On Tuesday, Bellini's Opera of **NORMA**. The Character of Norma by Miss Adelaide Kemble, with (Ninth Time) the New Comedy of **GERTRUDE'S CHERRIES**. Miss Adelaide Kemble will perform every Tuesday, Thursday, and Saturday, until Christmas, when she will finally retire from the stage.

An English Version of Rossini's Grand Opera of **SEMI-RA-MIDE** will be specially produced, in which Mrs. Alfred Shaw, (from the principal Theatres in Italy) will make her first appearance on the English stage in the character of Arsace; Semiramide, by Miss Adelaide Kemble.

Shakespeare's play of **THE TEMPEST** is in preparation. Private Boxes to be had at the Box-Office; of Messrs. Andrews, 167, New Bond Street; Mr. Mitchell, Old Bond Street; and of Mr. Sams, Pall Mall.

Tickets and Places for the Boxes to be taken of Mr. Whitlow, at the Box-office, from 10 till 4; where Season Tickets may be had.

Dress Boxes, 7s.—Second Price, 3s. 6d. First and Second Circles, 5s.—Second Price, 2s. 6d. Pit 3s.—Second Price, 2s. Gallery, 1s.

BERKSHIRE MUSICAL FESTIVAL. READING.

MR. BINFIELD has the honour of announcing that the Twelfth Triennial Musical Festival will take place on **THURSDAY, OCTOBER the 6th, 1842, AT THE TOWN-HALL.**

In the Morning there will be a grand performance of Sacred Music, consisting of **ROSSINI'S** celebrated **STABAT MATER**, **GRAND ANTHEM** by **MEYERHOFER**, **BARTHOLOMY**, and selections from **THE MESSIAH**, Mr. Binfield's **MARTYR OF ANTIOCH**, &c. To commence at Twelve o'clock precisely. And in the evening a Grand Miscellaneous Concert, to commence at Eight o'clock.

Principal performers.—Madame Caradori Allan, Miss Birch, Miss Dolby, Mr. Phillips, Mr. Hobbs, Mr. John Parry, Signor Giulio Regondi, Messrs. Cramer, Venua, Lindley, Harper, Lazarus, Baumann, Abbott, N. Binfield, W. Binfield, Goodwin, Reeve, Reinagle, Harper, jun., W. Cramer, Dando, Sharp, Organ, Mr. Binfield, Conductor, Mr. Harris. The Chorusses will be supported by the London Professional Choral Society, &c.

A Subscriber of Ten Guineas will be entitled to Twenty-five Tickets. A Subscriber of Five Guineas will be entitled to Twelve Tickets. Single Tickets, 10s. 6d. each.

N.B. A Fine Organ, by Gray, will be erected for the occasion—and will be for sale after the Festival.

CATHEDRAL MUSIC.

THE LITANY AND RESPONSES from the Cathedral Service, composed by **THOMAS TALLIS**, A.D. 1570. As newly arranged with an accompaniment for the Organ, by Thomas Oliphant, Esq., price 5s. Also the full service from which the above is printed separately, price 12s. Anthem, "I am well pleased," for four voices, with an accompaniment for Organ or Pianoforte, by J. LODGE ELLERTON, Esq. price 4s.

C. LONSDALE (late Birchall & Co.) 26, Old Bond Street.

SUBSCRIPTION EVENING CONCERTS.

The Committee for conducting these Concerts respectfully announce to the Nobility, Gentry, and the Public, that they have made arrangements for

Six Classical Performances,

To take place during the months of October, November, and December, 1842. Three in the **QUEEN'S CONCERT ROOMS, HANOVER SQUARE**, viz. Wednesday evening, Oct. 26, Monday, Nov. 21, and Wednesday, Dec. 7; and three in the **GREAT CONCERT ROOM, LONDON TAVERN**, viz. Monday, Nov. 7, Monday, Nov. 28, and Wednesday, Dec. 21.

Tickets to admit two persons to the series of six concerts, 30s. Tickets to admit two persons to three concerts, 15s. Tickets to admit one person to six concerts, 15s. Tickets to admit one person to three concerts, 7s. 6d. Single ticket to any one performance, 4s. Double ticket to any one performance, 7s. That the Subscribers may have an opportunity of hearing some of the finest compositions of the best masters, performed by the most eminent artists, upon the above very liberal terms, they have the honour to subjoin a list of those engaged.

Principal Vocal Performers.

Soprani.

Madame Caradori Allan, Miss Rainforth, Miss Fanny Russell, Miss Oetegaard, Miss Alicia Nunn, Miss Cubitt, Miss Marshall, Miss Steele, Miss Solomons, and Miss Birch.

Contralti.

Miss Maria B. Hawes, Miss Dolby, Miss Bassano, and Mrs. Alfred Shaw, (From the principal theatres in Italy.)

Alti.

Mr. Hawkins and Mr. T. Young.

Tenori.

Mr. James Bennett, Mr. Horncastle, Mr. W. Harrison, Mr. Percsall, Mr. Allen, Mr. J. Reeves, Mr. H. Hersee, Signor Brizzi, Mr. Manvers,

(Recently returned from America, his first appearance,) and Mr. Hobbs.

Bassi.

Mr. Henry Phillips, Messrs. Machin, Stretton, W. H. Weiss, Leffler, W. Seguin, and Signor Giubilei.

Instrumental Solo Performers.

Madame Dulcken, Miss Chipp, Miss Geary, and Mrs. Anderson, Mr. W. S. Bennett, Mr. Willy, Mr. E. W. Thomas, Mr. W. Cramer, Mr. Lindley, Mr. Lazarus, Mr. Carte, and Mr. T. Harper, jun.

The Band

Will be complete in every department, selected from the orchestras of the Philharmonic, Her Majesty's Theatre, Ancient Concerts, &c. &c., and will include the following eminent Professors.

Violini, Messrs. F. Cramer, Dando, Willy, E. Thomas, W. Cramer, A. Griesbach, Payton, Thirlwall, J. Bannister, T. Baker, Dunsford, E. Perry, W. Blagrove, J. Jay, Marshall, C. W. Doyle, C. Betts, Watson, Presbury, Case, Newsham, C. Smith, T. Browne, Stevenson, Chipp, S. Jay, S. Smith, T. Westrop, Kelly, H. Griesbach, etc.—**Viole**, Messrs. Moralt, Hill, Kearns, Alisep, Glanville, S. Calkin, Holland, E. Westrop, D. Reeve, etc.—**Violoncelli**, Messrs. Lindley, Lucas, Crouch, Hutton, W. L. Phillips, Hancock, Packer, etc.—**Contra-Bassi**, Messrs. Howell, C. Severn, Cassolani, Cubitt, Griffiths, Reinagle, etc.—**Flauti**, Messrs. Carte and Schmidt.—**Oboi**, Messrs. Barret and W. Keating.—**Clarineti**, Messrs. Lazarus and McDonald.—**Fagotti**, Messrs. Baumann and C. Keating.—**Corni**, Messrs. Platt, C. Harper, Rae, and Calcott.—**Trombe**, Messrs. Harper and T. Harper.—**Tromboni**, Messrs. Smithies, Mason, and Albrecht.—**Serpenti**, Mr. Andre.—**Ophicleide**, Mr. Ellison.—**Tympani**, Mr. Chipp.

The Committee beg to direct attention to the Chorus; as a guarantee for its efficiency, it will be supported exclusively by the whole of the Members of the **LONDON PROFESSIONAL CHORAL SOCIETY**, who will introduce Madrigals and Chorusses of a high character not generally heard in Public. The Band and Chorus will amount to

One Hundred and Fifty Performers.

Leaders of the Band, Mr. Francois Cramer, Mr. Dando, and Mr. J. T. Willy. Organ, Mr. Brownsmith. Librarian, Mr. Hedgley. Conductor, Mr. G. F. Harris, Director of the Professional Choral Society.

Each Concert will commence at eight o'clock, and terminate at eleven. Tickets can be had at all the principal music-sellers in the metropolis after the 15th of September, or of Mr. J. B. Upcott, Hon. Sec. 10, Augustus Square, Regent's Park.

The pianoforte's used on these occasions, will be Collard and Collard's new patent Grands, distinguished by the name of "Repeaters."

NORTHUMBERLAND, DURHAM, AND NEWCASTLE-ON-TYNE GRAND MUSICAL FESTIVAL,

September 27, 28, 29, and 30, 1842.

FOR THE BENEFIT OF SEVERAL OF THE CHARITABLE INSTITUTIONS IN THE ABOVE-NAMED COUNTIES.

Principal Vocal Performers.—Madame Caradori Allan, Miss M. B. Hawes, Miss Pyne, Miss L. Pyne, and Miss Birch, Mr. Hobbs, Mr. Machin, Mr. Ashton, and Mr. H. Phillips.

Principal Instrumental Performers.—Leader of the Band for the Morning performances, Mr. F. Cramer. Principal Second Violin, Mr. Loder. Leader of the Band for the Evening performances, Mr. Loder. Principal Second Violin, Mr. Wagstaff. Assistant Conductor and Organist, Mr. T. Jones. Solo Performers.—Violin, Messrs. Loder and Hayward; Viola, Mr. J. Loder; Violoncello, Mr. Lindley; Contra Bass, Mr. Howell; Flute, Mr. Carte; Oboe, Mr. G. Cooke; Clarinet, Mr. Lazarus; Bassoon, Mr. Baumann; Horn, Mr. Jarrett; Trumpet, Mr. Harper.

The Band and Chorus will be numerous and complete in every department, and the names of all the performers will be inserted in the printed books of the performances. The Chorus under the superintendence of Mr. John J. Harrison, will consist of the members of the Newcastle and Gateshead Choral Societies, and selected from the Choral Societies of London, Shields, Sunderland, the Choirs of Durham, Carlisle, Lincoln, &c. The whole under the direction of

SIR GEORGE SMART,

who will conduct at the Pianoforte.

The performances will take place in the Mornings at St. Nicholas Church, to commence at Eleven o'clock precisely; in the Evenings, at the Theatre Royal, at Seven o'clock precisely.

On **TUESDAY** Morning, September 27th, A Grand Performance of Sacred Music.—Evening, the First Grand Concert.

On **WEDNESDAY** Morning, September 28th, A Grand Performance of Sacred Music.—Evening, the Second Grand Concert.

On **THURSDAY** Morning, September 29th, Handel's Sacred Oratorio, **The Messiah**, with additional Accompaniments by Mozart.—Evening, the Third Grand Concert.

On **FRIDAY** Evening, September 30th, A Grand Fancy Dress Ball, at the Assembly Rooms.

The General Rehearsal will take place in St. Nicholas Church, on Monday Morning, September 26th., at Ten o'clock precisely, when the presence of every performer is expected.

Regulations.—The doors of the church will be opened each Morning at Ten o'clock, and the performances will commence precisely at Eleven. The admission to the Patron's Gallery will be by the Great West Entrance, Head of the Side; Tickets 15s. each. The admission to the body of the church, will be through the North Door, St. Nicholas Square, and the South door, Head of the Side; Single Tickets, 10s. or Tickets for the Three Morning Performances, £1. 5s. The admission to the transepts, entrance the same as to the body of the church—Tickets, 5s. each.

The doors of the Theatre will be opened at Six o'clock in the evening, and the concerts commence precisely at Seven. Single Tickets for the Lower Boxes and Pit, 10s.; or Tickets, for the Three Concerts, £1. 5s. Single Ticket for the Upper Boxes, 5s.; or Tickets for the Three Concerts, £1. 1s. Single Ticket for the Gallery, 4s.; or Tickets for the Three Concerts, 10s. (All transferable.)

Tickets and Places for the Morning performances and concerts, which will be limited to the number that the church can conveniently accommodate, to be had on and from Saturday the 17th of September; the office for the delivery of Tickets and taking places will be communicated as soon as the arrangements for that purpose are completed.

Books of the several performances, price Sixpence each, can be had at the shops of the Booksellers in Newcastle.

R. W. L. JONES, } Hon. Secs.
THOS. SMALL, }

DANCING.

DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to ladies and gentlemen of any age wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at above.

London:—E. B. TAYLOR, at the "Musical World" Office, 3, Coventry Street, Haymarket. Sold also by G. VICKERS, 28, Holywell Street, Strand; HAMILTON and MULLER, 116, George Street, Edinburgh; J. MITCHESON, Buchanan Street, Glasgow; and all Music and Booksellers. Printed and published by WILLIAM EDWARD TARBUCK, of No. 34, Skinner Street, in the Parish of St. James, Clerkenwell, at the Office of JOHN BLACKBURN, No. 6, Hatton Garden, in the Parish of St. Andrew, Holborn, both in the County of Middlesex. Thursday, September 15, 1842.